

# *Volume 3*

## *Performances 1996-2000*

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requirements for the degree of PhD,  
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*The candidate confirms that the work submitted is her own and that  
appropriate credit has been given where reference has been made to the  
work of others.*

**THESIS CONTAINS**

**VIDEO    CD    DVD    TAPE CASSETTE**

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## *Performances 1996-2000*





### **Shot in the Dark 1996**

A light sensitive dress is illuminated by a professional flash unit. The flash unit is triggered by a miked-up camera, which provides a mechanistic soundtrack to the performance. The performance takes place in the dark. As the flash is triggered, the sound of the amplified camera mechanism is heard and I am seen for a moment, after which the glowing image of the dress remains hovering in space. In the optical after image I appear to be disembodied, floating, head separated from body, legs separated from torso, arms from chest.

*Shot in the Dark*, 2.10.96, *Visionfest*, Atkinson Art Gallery and Museum, Southport. *Shot in the Dark* plus *Microphone Skirt*, 03.10.96, *Visionfest*, The V-Club, Liverpool. *Shot in the Dark*, 14.11.96, *Sin Número.Arte de Acción*, Circulo de Bellas Artes, Festivales de Madrid. *Shot in the Dark* and performance with Bruce Gilchrist, 25.01.97, Hollywood Leather, London. *Shot in the Dark*, 11.04.97, *Zero Gravity*, Videopositive. *Shot in the Dark*, 12.07.97, *Soundproofs*, Museum of Installation, London. *Shot in the Dark* and other performances, 19.10.97, *Nacht-Schräge*, Spiel.Art '97'. *Shot in the Dark* plus *Hook and Eye* and *Crystalline II*, 18.04.98, *Méta Femmes Br@nchées*, Studio XX, Montreal. *Shot in the Dark* plus *Hook and Eye* and *Crystalline II*, 14.10.98, *Re-Inventing the Diva*, The Western Front, Vancouver. *Shot in the Dark* plus *Hook and Eye* and *Crystalline II*, 23.10.98, *Dimenzió Ugrás*, Trafó Galeria, Budapest. *Shot in the Dark* and *Crystalline II*, 16.01.99, *Small Pleasures*, The Sensation Exhibition, Berlin. *Shot in the Dark* plus *Hook and Eye*, 07.09.99, *Dislocation*, hARTware projekte, Dortmund.





### **Rude Mechanic 1996**

*Rude Mechanic* was a month long collaboration between myself, artist David Crawforth, Finnish sound duo Pan Sonic and various invited musicians. The project, set up as an exploration of the relationship between sound and vision, located both performers and musicians within a symbiotic relationship in which the visual was urged on by the audio and the audio by the visual.

*Rude Mechanic*, with David Crawforth and Pan Sonic, 9.11.96 – 7.12.96, Beaconsfield, London.





### **Crystalline I 1997**

The performance *Crystalline I* was performed by lying on the ground while positioning and re-positioning my feet against the vertical surface of a miked-up glass windowpane. The pair of stiletto shoes I am wearing have motors inserted into their heels, the vibrations of which when amplified through contact with the miked-up surface, produce a soundtrack of a series of drones. (*Crystalline I* is the first version of a series of three separate performances - *Crystalline I*, *II* and *III* – all of which utilise the motorised shoes).

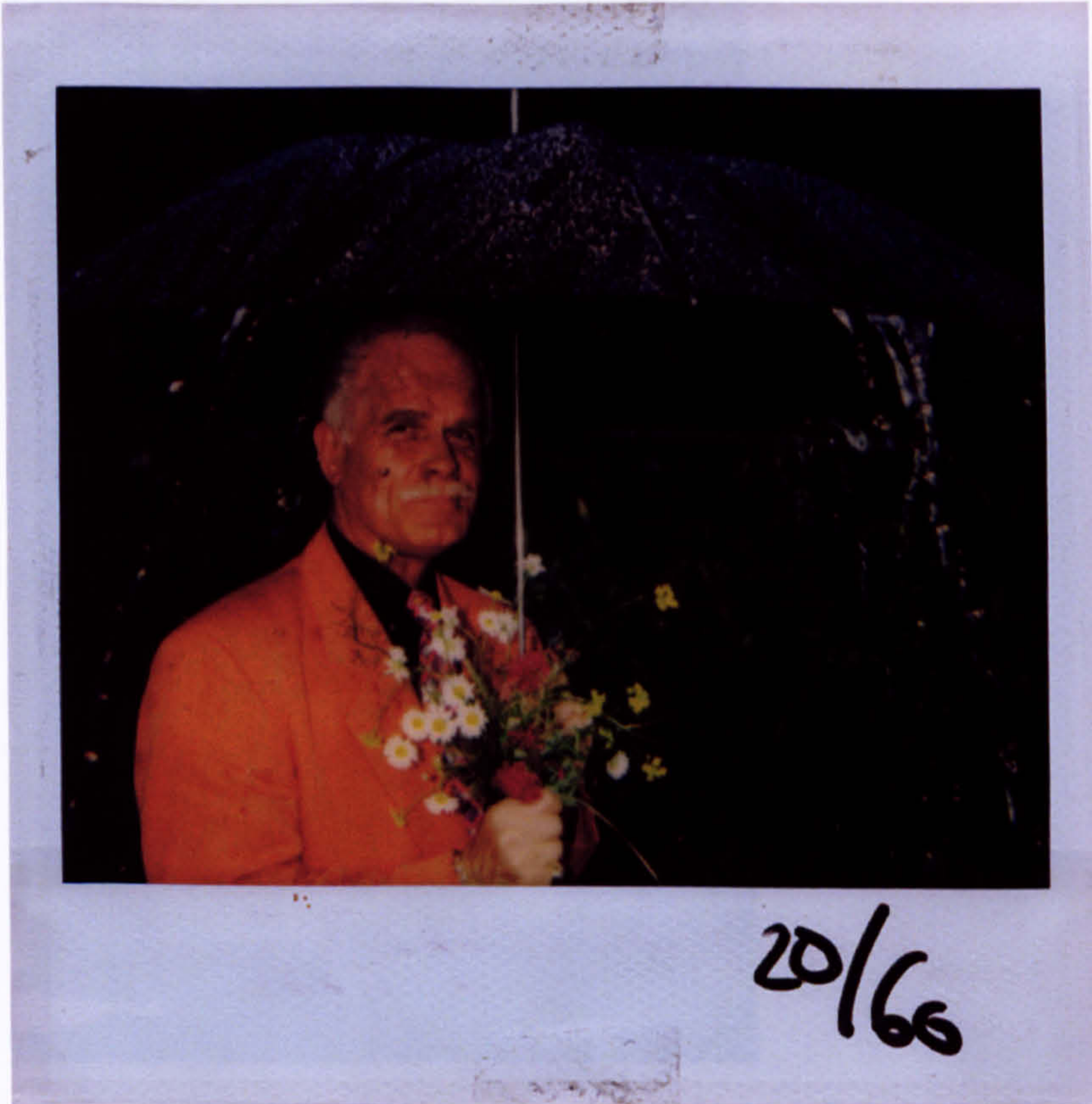
*Crystalline I* in the series Four Performance Sketches, 27.02.97, *One Night Stand*, Norwich Art Gallery, Norwich. *Crystalline I*, 28.06.97, *Performa '97*, Galerie Barbara Thumm, Berlin. *Crystalline II*, *The Sprawl – Compass 1997*. *Crystalline II* as a part of the series of performances titled 'Four weeks without crutches', 14-31.08.97, *Between the Devil and the Deep (Blue) Sea*, Esplanade Bandstand, Helsinki. *Crystalline III*, 20.05.98, *Tolv Netter*, Kulturhuset USF, Bergen. *Crystalline II* plus Hook and Eye and Shot in the Dark, 18.04.98, *Méta Femmes Br@nchées*, Studio XX, Montreal. *Crystalline II* plus Hook and Eye and Shot in the Dark, 14.10.98, *Re-Inventing the Diva*, The Western Front, Vancouver. *Crystalline II* plus Hook and Eye and Shot in the Dark, 23.10.98, *Dimenzió Ugrás*, Trafó Galeria, Budapest. *Crystalline II* plus Hook and Eye, 24.10.98, The Rhiz, Vienna. *Crystalline II* plus Hook and Eye, 22.12.98, *Chain Gang*, Strike, London. *Crystalline II* and Shot in the Dark, 16.01.99, *Small Pleasures*, The Sensation Exhibition, Hamburger Bahnhof, Berlin. *Crystalline II* and Hook and Eye with Matt Wand, Paulette O'Brien, People Like Us, DJ Speedranch and Andy Magregor, 2.07.99, 33" 45" 78" '99, Kulturzentrum 'd Zuckerfabrik, Enns.



Night. An open air car park with no light. A black car. Its headlights are on. The bonnet and boot are both open. The engine spews tape recorders. They play the sound of birdsong. In the boot a man quietly reads poetry by torchlight. Two microphones are placed on stands at either end of the car park. The surface is gravel. I slowly drive the car backwards and forwards between the two microphones. The microphones alternately amplify the spaces of the boot and the bonnet. The car displaces the gravel.

**Endless Loop**, 21.03.97, *Young Parents*, The Annual Progamme: No. 3 Riverside Mews, Manchester.



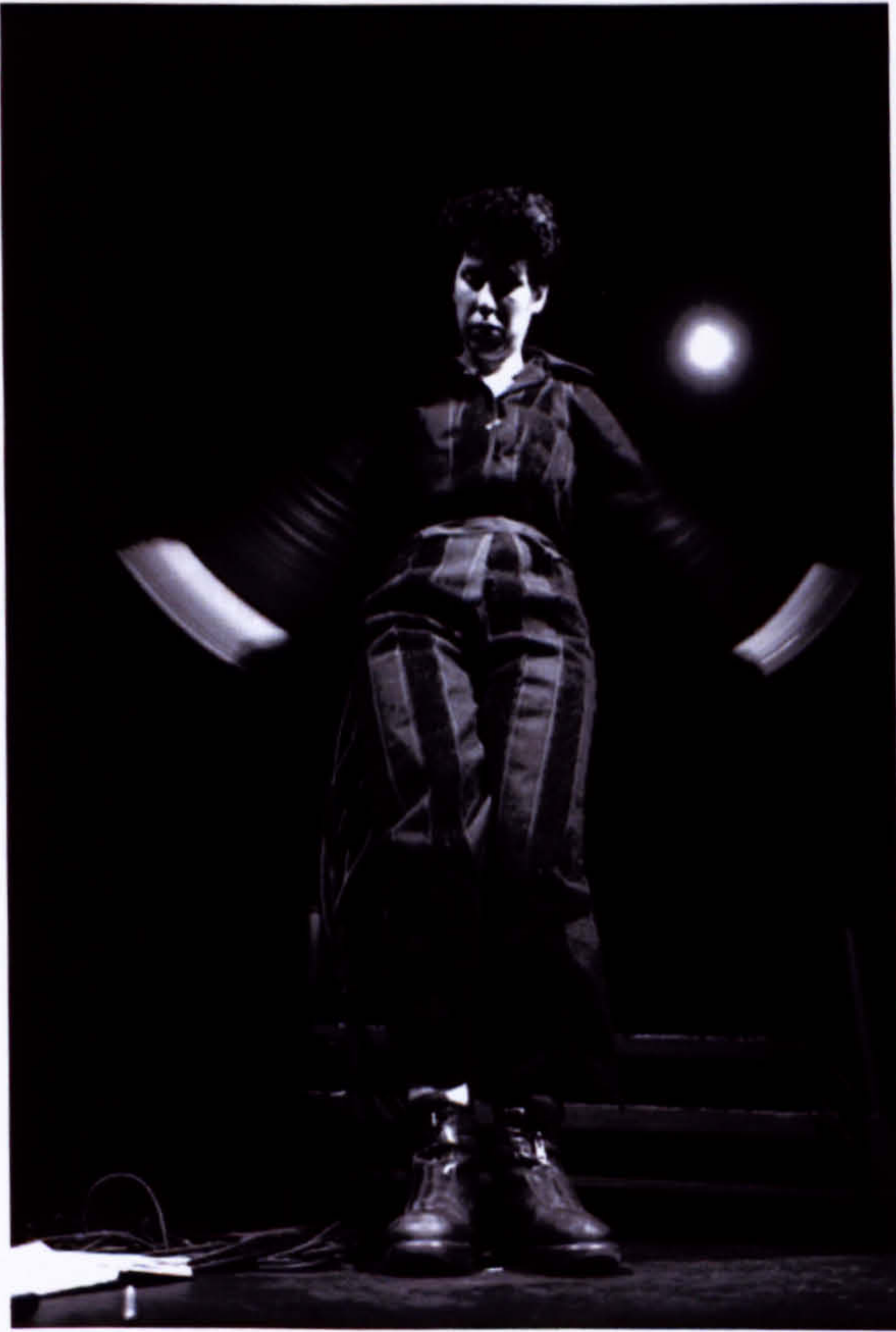


**Donnerwetter (with Nina Könnemann as Malcolm&lily) 1997**

A miniature thunderstorm on the streets of Berlin. The thunderstorm comprised of three elemental elements: a hose pipe with a spray attachment (rain), a metal thunderboard (thunder) and a Polaroid camera (lightning). Passers by were given an umbrella and invited to stand in front of the camera for their personalised weather experience.

**Donnerwetter** (with Nina Könnemann as Malcolm&lily), 28.06.1997, *Performa '97*,  
Galerie Barbara Thumm, Berlin.





### Hook and Eye 1998

A performance in the dark wearing a full body suit made from Velcro with a series of 14 microphones sewn inside it. As I move the sound of Velcro sticking against itself is amplified. A sound to light unit translates the noise of the Velcro into an electrical pulse, which in turn illuminates a single 200W bulb. I am only seen when I move.

*Hook and Eye*, 24.01.98 Ron Ton Tonnie, De Fabriek, Eindhoven. *Hook and Eye* plus Shot in the Dark and Crystalline II, 18.04.98, *Méta Femmes Br@nchées*, Studio XX, Montreal. *Hook and Eye*, 23.04.98, *The Tingle Factor*, ICA, London. *Hook and Eye*, 22.05.98, Tolv Netter, Kulturhueset USF, Bergen. *Hook and Eye* and Crystalline II with Matt Wand, Paulette O'Brien, People Like Us, DJ Speedranch and Andy Magregor, 2.07.99, 33" 45" 78" '99, Kulturzentrum 'd Zuckerfabrik, Enns. *Hook and Eye*, 09.10.98, *Lucid*, ROOT '98. *Hook and Eye* plus Shot in the Dark and Crystalline II, 14.10.98, *Re-Inventing the Diva*, The Western Front, Vancouver. *Hook and Eye* plus Crystalline II and Shot in the Dark, 23.10.98, *Dimenzió Ugrás*, Trafó Galeria, Budapest. *Hook and Eye* plus Crystalline II, 24.10.98, The Rhiz, Vienna. *Hook and Eye* plus Crystalline II, 22.12.98, *Chain Gang*, Strike, London. *Hook and Eye*, 10.04.99, Performance Index, Museum of Architecture, Basel. *Hook and Eye*, 16.04.99, *Link*, Prato Museum of Modern Art, Italy. *Hook and Eye* plus Shot in the Dark, 07.09.99, *Dislocation*, hARTware projekte, Dortmund.





### Kuß Prüfung (Kiss Exam) 1999

In *Kiss Exam* I perform kissing against a wall with a volunteer while attempting to write my consequent sensations on a pad mounted next to me.

*Kiss Exam*, 16.01.99, *Small Pleasures*, The Sensation Exhibition, Hamburger Bahnhof, Berlin.





**Übertragung der Empfindungen der linken Hand in die Rechte (A translation of the sensation of the left hand into the right) 1999**

I sit at a low table-like structure and place my left hand in a pat of butter. With my right hand I write about the sensations experienced by the fingers of the left hand encased within the butter.

**Sleeping bag/Feeling bag 1999**

A sleeping bag with zip all over it. I lie inside the bag and write on postcards, post-it notes, stickers and paper. Once complete, I unzip the sleeping bag and 'post' the individual pieces of post out of the bag.

*A Translation of the Sensation of the Left Hand into the Right*, 16.01.99, *Small Pleasures*, The Sensation Exhibition, Hamburger Bahnhof, Berlin.





### **Sleepingbag/Postbag 1999**

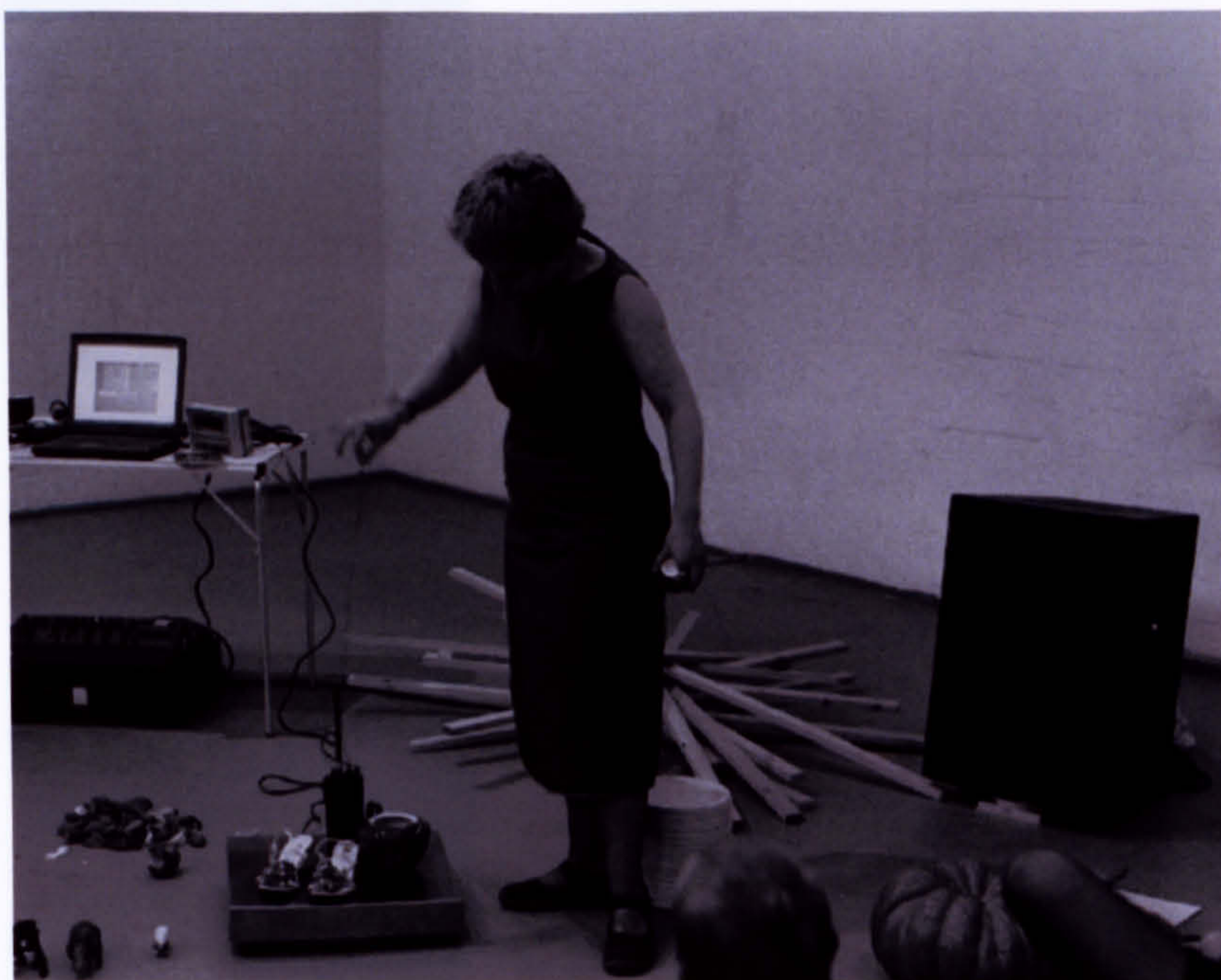
A sleeping bag with zips all over it. I lie inside the bag and write on postcards, post-it notes, stickers and paper. Once complete, I unzip the sleeping bag and 'post' the individual pieces of text out of the bag.

*Sleepingbag/Postbag*, 16 +17.01.99, *Small Pleasures*, The Sensation Exhibition, Hamburger Bahnhof, Berlin.









### Soundgaze

*Soundgaze* is a performance in which two sets of electronic weighing scales are used to trigger over 300 sound samples. The objects used in the performance are organised according to their weight value and placed onto the scale. When on the scale, the weight values of these objects are sent as data to a piece of customised software on a computer which emits a sound from a corresponding file. Within the programme up to 400 sound samples may be ascribed to any weight value between 0.005kg and 150kg at increments of 0.005kg. Other versions of this performance are titled *10 stone 12 Pounds*, and *dr dr drumming*.

*Soundgaze*, 23.10.99, TOOT, Ferens Art Gallery, Hull. *Soundgaze*, 11.12.99, Plopfizzbang, DIYplc, London. *Soundgaze*, 20.02.00, Audible Light, The Zodiac Club, Oxford. *Soundgaze*, 15.04.00, Beck's Futures, ICA, London. *Soundgaze*, 22.04.00, Beck's Futures, ICA, London. *Soundgaze* 13.05.00, Beck's Futures, ICA, London. *Soundgaze*, 19.05.00, Performance Art in NRW 2000, Kunstraum, Düsseldorf. *Soundgaze*, 26.05.00, Performance Art in NRW 2000, Städt Ausstellungshalle – Hawerkamp 22, Münster. *Soundgaze*, 28.05.00, Performance Art in NRW 2000, Maschinenhaus, Essen. *Soundgaze*, 03.06.00 Beck's Futures, The Cornerhouse, Manchester.





### Instructions for spitting performance in bathroom 1999

*Instructions for spitting performance in bathroom* is one of four performances from the series *Sucksniiffdribblescratch*. Wearing a pair of radio headphones, the performer is instructed to spit mouthfuls of tap water over a bathroom for one hour.

*Sucksniiffdribblescratch: Instructions for spitting performance in Bathroom*, 20.11.99-19.12.99, *Patentia*, Drottningatan 81, Stockholm.





### **Instructions for making soup 1999**

*Instructions for making soup* is another performance from the *Sucksniiffdribblescratch* series. The performer wore a pair of radio headphones and was instructed to make soup using only her mouth. Carrying water in her mouth from the kitchen taps to the hob, the performer filled a series of pans. Vegetables were prepared at a later stage by masticating food and spitting it out into the simmering pans.

*Sucksniiffdribblescratch: Instructions for making soup*, 20.11.99-19.12.99, *Patentia*, Drottningatan 81, Stockholm.





### **My Mannerisms 1999**

*My Mannerisms* involved a performer opening 150 letters each of which contained an hand-written instruction for action. Based on my own mannerisms, the actions carried out by the performer were slight and practically invisible. *My Mannersisms* was a part of the performance series *Sucksniffdribblescratch*.

*Actions to be performed as quickly as possible 1999*

*Actions to be performed as quickly as possible in the first performance in the Sucksniffdribblescratch series. In the work the performer wore a pair of radio headphones and was instructed to carry out a series of rapid audio instructions at the speed at which they were spoken.*

*Sucksniffdribblescratch: My Mannerisms*, 20.11.99-19.12.99, *Patentia*, Drottningatan 81, Stockholm.





### **Actions to be performed as quickly as possible 1999**

*Actions to be performed as quickly a possible* is the final performance in the *Sucksniiffdribblescratch* series. In the work the performer wore a pair of radio headphones and was instructed to carry out a series of rapid audio instructions at the speed at which they were spoken.

*Sucksniiffdribblescratch: Actions to be performed as quickly as possible*, 20.11.99-19.12.99, *Patentia*, Drottninggatan 81, Stockholm.





### Thinking 2000

A performance written to be performed by someone else as a first encounter. Facing the audience, the performer sits next to a clock wearing a pair of headphones. A series of spoken thoughts that the performer has not heard before are relayed over the phones. The seated audience is supplied with the text being spoken over the headphones including times at which the thoughts are being suggested. In this work, the performer is seen 'thinking' the suggested thoughts for the first time.

*A walk from my studio in the East End of London to the Leeson Gallery in the west. On the evening of the opening of the exhibition I walked from my studio to the gallery wearing a new pair of shoes. On arrival I removed the shoes, saved off their uppers and refixed the soles to the wall.*

*Thinking*, 20.05.00, *Point of View*, Richard Salmon Gallery.





### **Bubble 2000**

A walk from my studio in the East-End of London to the Lisson Gallery in the west. On the evening of the opening of the exhibition I walked from my studio to the gallery wearing a new pair of shoes. On arrival I removed the shoes, sawed off their uppers and nailed the soles to the wall.

*Bubble*, 13.07.00, *A Shot in the Head*, Lisson Gallery, London.





### Wrapping 2000

Controlling volume by wrapping objects that make sound.

*Wrapping, Quiet*, 20.09.00, Bar Centro, Manchester.





### **Here/There**

A performance for children using the virtual reality software *KidStory* developed at Nottingham University. Based on a system in which barcode tags were used to 'call up' images the performance linked an object to its screen-based representation, attributing multiple associations to individual articles. A Potato, scanned in on three different occasions appeared as an image of a pile of crisps, a bowl of mash and in the action of being peeled.

*Here/There*, 27.10.00, *Kids@NOWfestival*, Royal Albert Hall, Nottingham.



*Connotations – Performance  
Images*

## Connotations – performance images

The photographs in the series 'Connotations – Performance Images' are constructed fictional images intended to explore the role of documentation in performance. The photographs in the series were staged and performed by myself with most of the photographs being taken by the photographer Casey Orr over a week in the Summer of 1998. The dates, locations, photographers and contexts for the performances cited in the text panels are fictional. In all instances the action had to be performed for the photograph but did not take place within the circumstance, time or place outlined in the supporting text.

As a form, performance is often mediated through the documentary image, video, film, text or by word of mouth and rumour. With so few existing networks for the distribution of performances works, it is the image and its supporting text that is given privilege in publications on the subject, creating a handful of historical performance that have become notorious through their own documentation, leaving others behind that have not made the translation into the single image.

'Connotations – Performance Images' was made as a way to understand how the documentary performance image works in relation to text, as well as creating the context to make work for which there was, at that time, no practical forum. The images chosen for this series of documents aim to evoke ideas beyond photography and reflect the ambiguity implicit in attempts to document (capture) a performance within a photograph. In this way, the document replaces the performance: the camera authenticates the activity in its position as witness and the photographic image stands in place of the performance and becomes the work itself. When supported by other information such as dates, location, and use of materials, duration and description of events these images can provide the forensic link to communicate ideas that occurred within the live performance to a non-live situation.

'Connotations – Performance Images' is an ongoing project.  
Hayley Newman June 2000

**Connotations – Performance Images:** 10-25.10.98, Beveley Art Gallery, Beveley; **Home 2**, 9-10.07.99, Home, London; **Becks Futures**, 17.03.00 – 17.05.00, ICA, London (selection of works); **Becks Futures**, Cornerhouse, Manchester (selection of works); **Becks Futures**, 16.09.00 – 14.10.00, CCA, Glasgow (selection of works); **Century City**, 1.02.01 – 29.04.01, The Tate Modern, London (selection of works).





### **I-Spy Surveillance Fly**

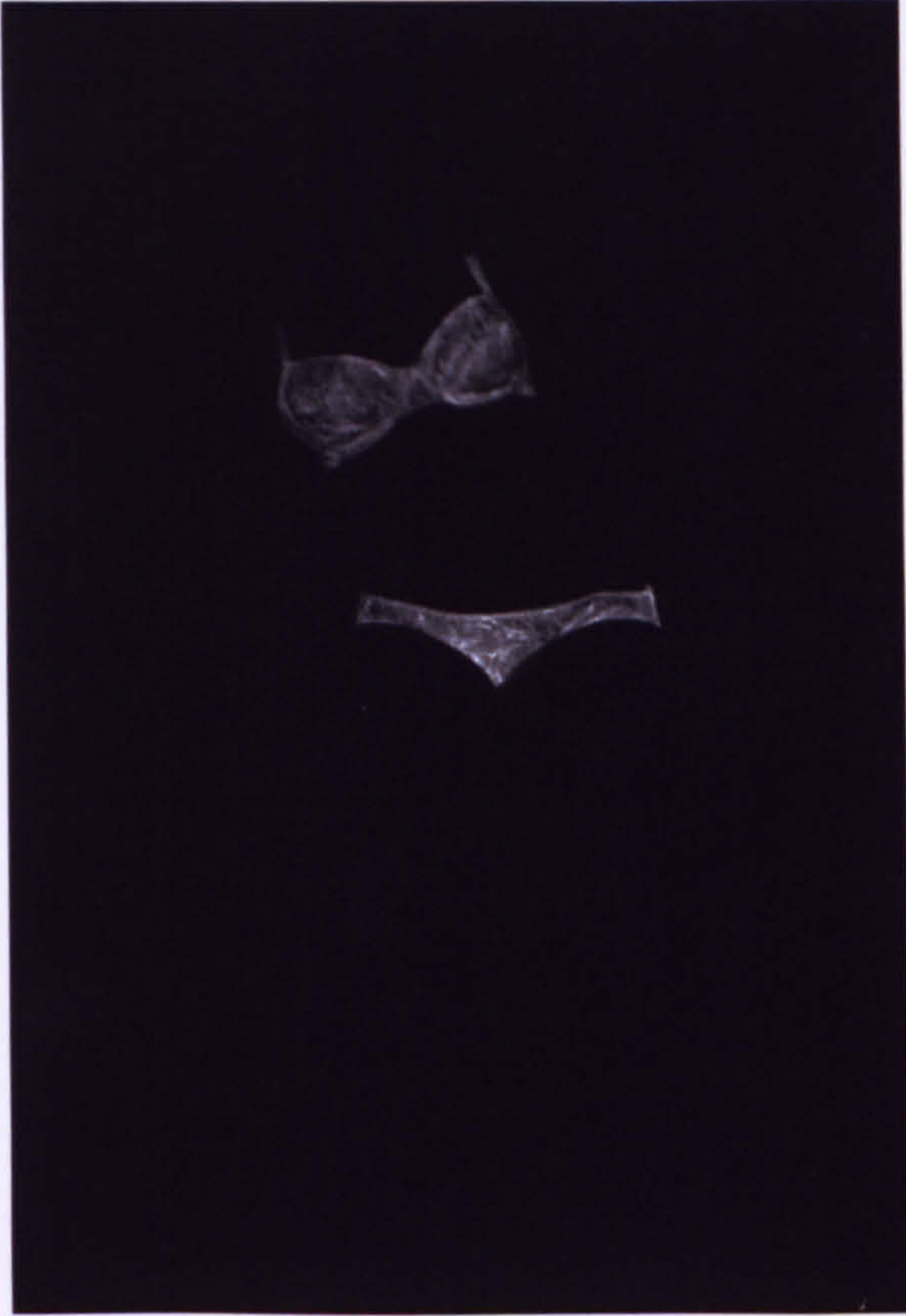
July, 1994

Social Security Offices, Amsterdam, Holland, as a part of the exhibition 'Implant' organized by Arts Projects Europe.

(Photo: Thomas Peutz)

Over the duration of a week I sat dressed as a fly, wearing a pair of customised glasses in different vantage points around the social security offices in Amsterdam. The glasses, which had two miniature surveillance cameras attached, relayed a live stereoscopic image to a single monitor placed in the offices' waiting room. No video recordings were made. My movements were constantly monitored by staff.





**25<sup>th</sup> Birthday Party**  
November 18<sup>th</sup>, 1994  
Hamburg.  
(photo: Nina Könnemann)



**Electric Strip**

April 12, 1995

'Kleidung', All Girls Gallery, Berlin.

(Photo: Nina Könneman)

Standing on two dinner plates while wearing 20 nylon petticoats with positive and negative electrical cables attached to my legs. Audiences of no more than five people were led into the semi-lit room, where I instructed them to stand as close to me as possible. The performance started as someone wound a hand winch, creating a small electric charge through my body. As I began to remove the nylon petticoats, static electricity darted between the layers of nylon effecting an intimate light show.





**Crying Glasses (An aid to Melancholia)**

1995

On Public Transport in Hamburg, Berlin, Rostock, London and Guildford.  
(Photo; Christina Lamb)

Over a year I wore the crying glasses while travelling on public transport in all the cities I visited. The glasses functioned using a pump system which, hidden inside my jacket, allowed me to pump water up out of the glasses and produced a trickle of tears down my cheeks. The glasses were conceived as a tool to enable the representation of feelings in public spaces. Over the months of wearing the glasses they became an external mechanism which enabled the manifestation of internal and unidentifiable emotions.



**Spirit**

October 31, 1995

Soho, London.

(Photo: Kerry Baldry)

Dressed as a ghost for Halloween I ran into various pubs in London's Soho, stole a drink and then left.



**B(in)**

April 14, 1996

New York.

(Photo: not known)

Sitting in a bin bag waiting for bin men to pick me up in New York. When the bin men arrived at 4pm, I jumped out of the bag and ran home.



**Virtual Techno Sponge**

January 17, 1996

Live video link between my studio in London and The Western Front, Vancouver.

Robert Fillou celebrated the birth of art by placing a sponge into a bucket. Since then various Fluxus affiliated organisations across the world have annually celebrated Arts birthday. 'Virtual Techno Sponge' was part of a live videoconference hosted by The Western Front in Vancouver, Canada, to which I contributed the act of shutting a sponge in the door of my studio.





**Meditation on gender difference**

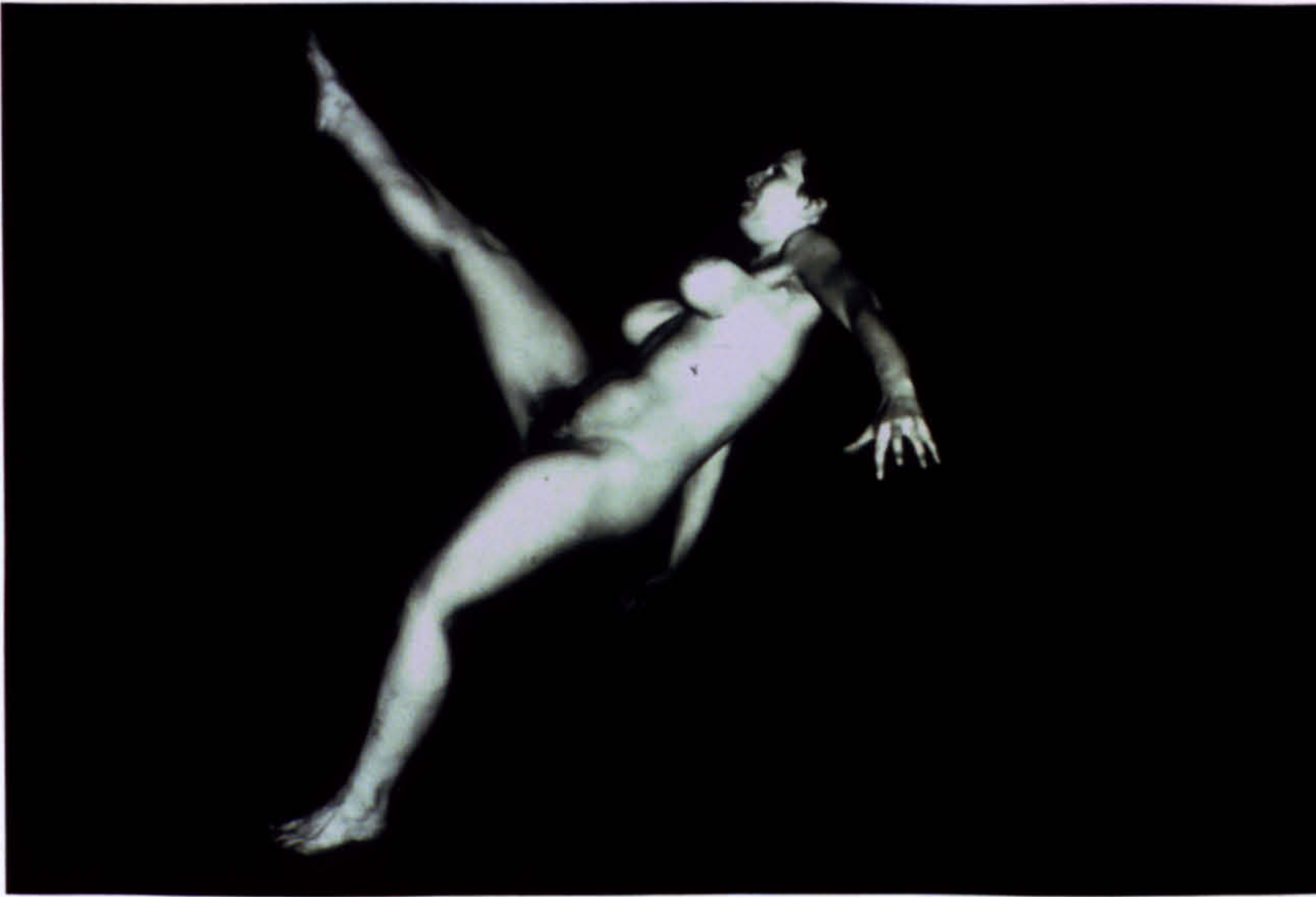
July 21, 1996

Lexham Gardens, London.

(Photo; Christina Lamb)

For the work I made a suit which, acting like an inverted bikini, entirely covered the body except for the genital and chest areas. I sat in the garden at home all day wearing the suit, only removing the inverted bikini in the early evening to reveal sunburn on the areas of the body which are normally concealed and protected. In the work the body itself articulates emotion through a controlled physical reaction expressed in the form of intense sunburn.



**Stealth**

November 22<sup>nd</sup> 1996, Ave, Arnhem.  
(Photo; Alphonse Ter Avest)

Over 3 hours I jumped up and down on a trampoline in complete darkness. A small flashing red light attached to my body and the sound of my movements were the only two things indicative of any activity.

Prior to the event I had instructed it's organiser to enter at any point during the three hour long performance and take a single photograph with a flash to document the work. This is the only image of the work as no other photography was allowed.





**Head**  
Studio Photograph, 1997  
(Photo; Casey Orr)





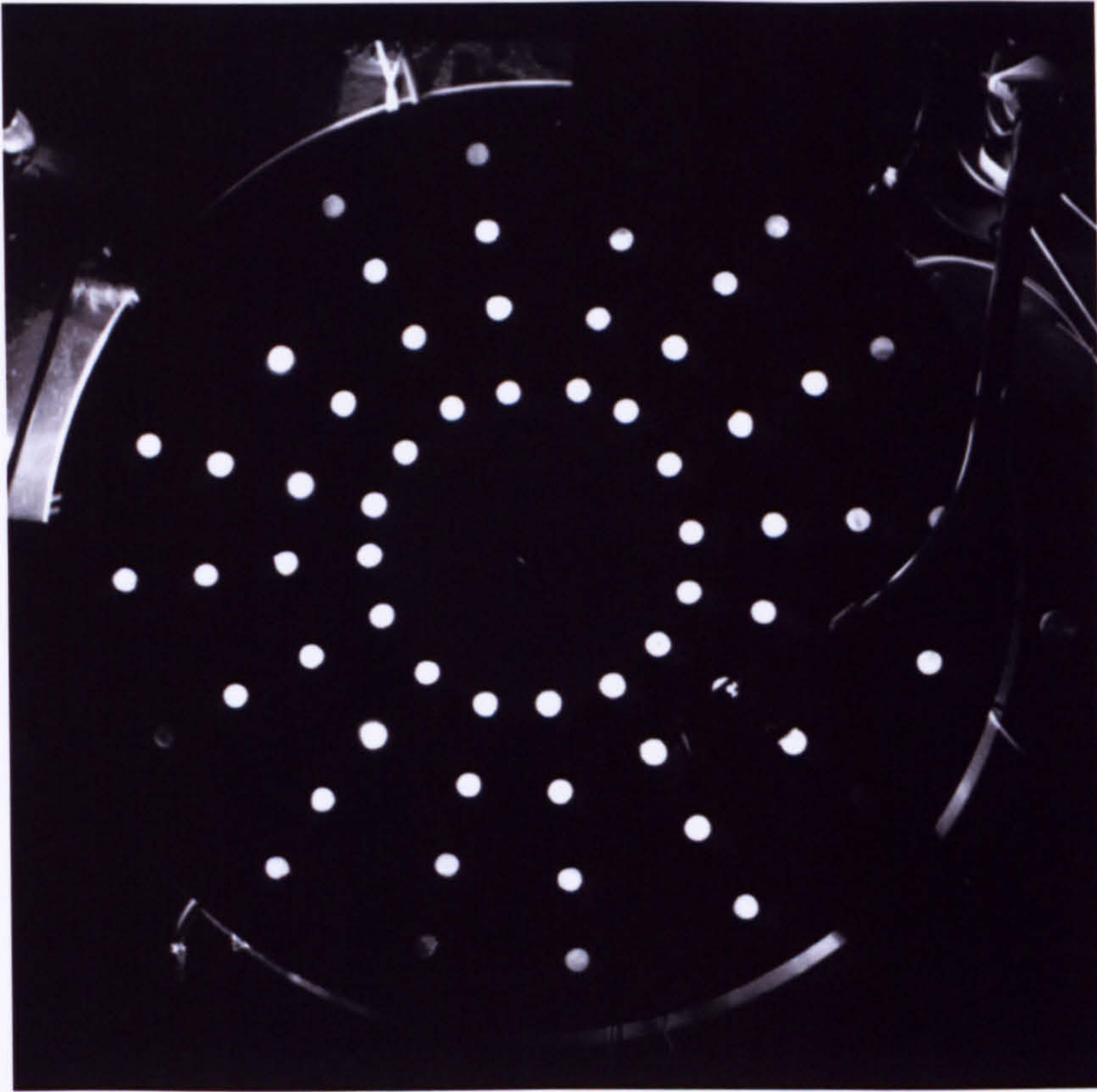
**You Blew My Mind**  
Studio Photograph, 1997  
(Photo: Casey Orr)





**Blow Out**  
Studio Photograph, 1997  
(Photo; Casey Orr)





### **Occasionally Groovy**

January 4, 1997

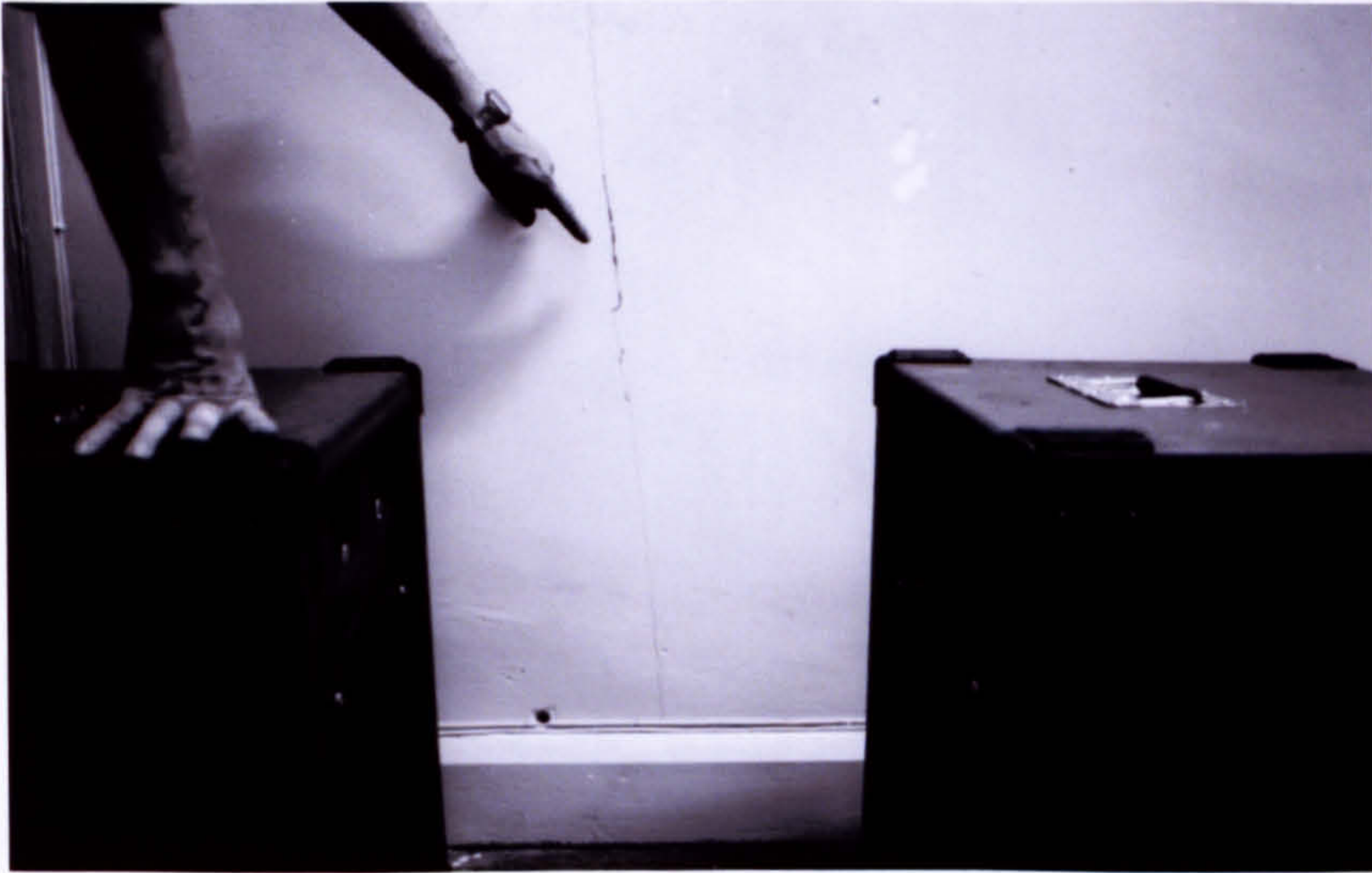
Demonstration, Kunst und Technik, Berlin.

(Photo: Bam Hühnerkopf)

'Occasionally Groovy' was a 12 inch record customised to produce sounds from both digital and analogue sources. Made by sticking a matte black template with holes cut out of it to the underside of a clear vinyl record the altered disc was placed onto a raised record deck with a light source comprising of a series of fairy-lights inserted beneath it.

A light sensor, attached to the arm of the record, produced sound as light passing through the record hit the sensor. Sound was also created in the normal manner of needle in groove. These two differing sources were played simultaneously: the sound of the original disco music on the record playing alongside the quickening rhythmic interruption of light hitting the sensor on the arm of the player.



**BASS IN A SPACE**

David Cunningham and Hayley Newman

March 15<sup>th</sup>, 1997

Studio Gallerie, Budapest.

(Photo; Hayley Newman)

A Large P.A. system was placed in a small room, playing back slowed down sound containing frequencies as low as the equipment would tolerate (the size of the room was inversely proportional to the size of the P.A.).

The crack in the wall appeared at 1.30pm, 3 hours and thirty minutes into installation time.





### **EXPLODING LEGO**

September 1<sup>st</sup>, 1997  
Oxford Street, London.  
(Photo: Iris)

I was asked to produce a musical event for the launch of the new radio station Xfm. I chose to work with the group 'London Electric Guitar Orchestra' (LEGO) in organising a simultaneous busking event. During the event members of LEGO were asked to busk an identical song in unison with one another along the length of Oxford Street in London. Using radio transceivers and receivers to maintain contact with each other LEGO were placed at 30 meter intervals along the north side of Oxford Street, where they played an hour long concert.

Pedestrians experienced the concert as individual parts, walking in and out of the various sound fields as each busker they passed played a continuation of the segment that they had previously heard. The sound of the whole concert was assimilated and broadcast live on Xfm.

**LEGO Guitarists;** John Bisset, Steve Mallaghan, Rick Nogalski, Ivor Kalim, Nigel Teers, Viv Doogan, Jorg Graumann, Richard Sanderson.





### The Visit

October 11<sup>th</sup>, 1997

Rootless, Beverly.

(Photo; Casey Orr)

Wearing the worlds first punk sleeping bag, I appeared 'hanging out' in and around Beverly, not doing anything in particular. The bag was covered in Zips which allowed me to extend my arms and legs through its various orifices.

Over the day whilst inside the bag, I visited local shops to buy bread, cheese, fruit and soft drinks. At lunch time I opened up the sleeping bag, laid it out in the market square, had a picnic on it, read a book and then zipped myself up again.



**Lock-Jaw Lecture Series**

1997-1998

Lectures given at Chelsea College of Art, Middlesex University, Sheffield and Hallam University and Dartington College of Art.

(Photo; Jonny Byars)

Over the period of a year I was invited to give a series of lectures on my work. Before each lecture I visited a local dentist and had my mouth anaesthetized. With my mouth made immobile, I gave my feeblest apologies to the students and staff before attempting to talk on my work.



**Human Resources**

April 6<sup>th</sup>, 1998

Obero Offices, Montreal.

(Photo; Sylvie Gilbert)

Over a 9-5 working period I sat in the offices of Obero and captured my breathing in over 3,000 plastic sandwich bags. During the period, breaks totaling one and half-hours were taken for lunch and tea.

The work was an attempt to quantify and produce a visual record of the amount of breath breathed out during a working day.





### **SMOKE, SMOKE, SMOKE**

May 22<sup>nd</sup>, 1998

Gallery Otto Plonk, Bergen.

(Photo: Per-Gunner Tverbakk)

'SMOKE, SMOKE, SMOKE' was a silent choral work based on a series of pre-written scores and performed by a choir of invited musicians and sound artists. The piece uses the framework of a choir to present a primarily non-vocal work in which cigarette smoke was used to plot the tract of the voice. A conductor gave visual instructions to the choir, which they repeated simultaneously. Each passage performed was written to last the approximate length of time taken to smoke a cigarette.

#### **Score No.1**

(This section to take place in the dark until instruction number 6)

- 1) Light cigarettes in the dark.
- 2) Smoke slowly in synch following a metronomic rhythm.
- 3) Back row smoke in double time, two front rows smoke in metronomic time.
- 4) Back row smoke in quadruple time, middle row double, front row metronomic time.
- 5) Flick ash onto the floor.
- 6) As light slowly fades up, open mouths as if singing.
- 7) Blow smoke onto part of body of your choice.
- 8) Blow smoke onto part of neighbors body.
- 9) Flick finished cigarette ends as high as possible into the air.

#### **Choir**

Alison Goldfrapp, Keiko Owada, Simon Fisher-Turner, Mitch, Miles Miles, Simon Woods, Hayley Newman, Bruce Gilbert, Gio D'Angelo, David Cunningham, Matt Tarr, Karen Mirza, Sean Roe, Kaffe Matthews, James Young, Steve Malaghan, Mike Sumpter.

#### **Soloist**

Charles Kriel

#### **Conductor**

David Crawforth





### **Football Audio Cup**

June 21, 1998

Shoreditch Biennial, London

(Photo's: Casey Orr)

A reconstruction of the notorious 100<sup>th</sup> FA Cup final between Tottenham Hotspur and Manchester City. The Match ended in a draw when Manchester City's Tony Hutchinson scored for both sides. The 1-1 draw forced the first ever replay at Wembley.

This reconstruction of the 1981 FA Cup Final was replayed in real time using a customised football and two teams. During the game the players adhered to and repeated the games events by following an audio recording of the matches original radio commentary which was playing back from within the football itself.

### **Tottenham**

1) L. Price 2) B.Gilchrist 3) G. Newman 4) K.Reynolds 5) L.Taylor 6) R.Withers 7) S.Hart 8) A. Newman 9) B.Williams 10) R.Waring 11) L.Harvey

### **Man City**

1) J. Bichard-Harding 2) C.Shillitoe 3) S.Cope 4) R.Silverman 5) C.Morgana 6) Tinsey  
7) L.Watts 8) D.Clegg 9) D.Guerro Miracle 10) H. Newman 11) A.Rachmatt

### **Referee**

M. Thompson





**You scratch mine and I'll scratch yours**

September 12<sup>th</sup>, 1998

Cyberia Café (as a part of digital summer 1998) Manchester  
(Photo; Lawrence Lane)

Durational 6 hour Djing session with the lovely Matt (Stockhausen and Walkman) Wand. Within the six hour session of malarkey and frivolity Matt and I played Golden Oldies whilst covered in cobwebs and Christmas Music with records embellished by snow.

Other activities included scratching with our right arms chained together, playing records with the needles covered with socks and promoting our new Djing technique 'The Knob' – a door knob stuck on the surface of the record to aid a more fluid scratching action.